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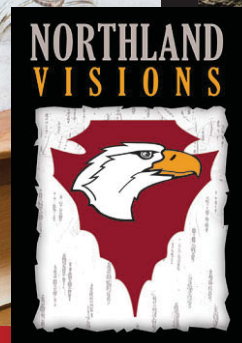
on Grey Cloud Island



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In its quest to bring Minnesotans the highest quality organic hemp products, Nothing But Hemp is proud to announce its new partnership with Minny Grown and BZ Sciences.

BZ Sciences was started by Zach Rohr, who wanted to create high quality organic CBD tinctures and oils. Eventually the project expanded to include Minny Grown, a network of local Minnesota farms that process hemp at BZ Sciences' Cannon Falls facility.

Offerings from BZ Sciences include full-spectrum tinctures and concentrates, which both won first prize at the Legacy Glassworks CBD Cup this year. The brand's spearmint, pumpkin pie and lemon lime flavored organic CBD oils join Nothing But Hemp's lineup of stellar brands including Charlotte's Web CBD, Select CBD and house brand Siskiyow Sungrown CBD.

"Nothing But Hemp was looking for the right local Minnesota supplier to cross our path," Nothing But Hemp CEO Steven Brown said. "I was immediately impressed by the branding, the flavor and how I felt immediately after taking Minny Grown CBD. I have tried lots of products that are local in Minnesota and most of them I tasted were so awful you can tell the suppliers were just winging it."

For Zach and the team at Minny Grown, finding a space in the crowded markets of CBD entrepreneurs and more than a few opportunists has meant honing in on Minnesota roots.

He said Minnesota's climate and rich soil is great for the plant, and despite a relatively limited growing season, the state offers great capabilities for the fast-growing hemp plant. "We're amazed at how well hemp has grown in Minnesota," Rohr said. "It's going to be a real staple here going forward."

Rohr said the company's 30,000 square foot facility used to function as a peanut butter factory and is now split evenly between hemp growing and extraction space.

The building handles cutting, drying and processing from BZ Sciences and the other six Minnesota growers that make up the Mind Grown partnership. This approach allows for an entirely unique opportunity for oversight in each step of the production process that shows in the company's award success, and translates to reliability for customers.

"Minny Grown is completely different, they took time developing a professional brand, they took time on developing the right formulation and they know what they are doing," Brown said. "We are excited to add Minny Grown to our product mix as one of our premier local brands."

Extracting using cryo-ethanol systems has allowed BZ Sciences and Minny Grown to add capacity to their streamlined factory and expand to more local growers.

Given how relatively new industrial hemp is on the scene and how much work goes in to increasing yields in any growing enterprise, this year has been an exciting one for cannabis entrepreneurs, but has also presented challenges. Hemp was only made legal at the federal level in December of 2018.

"It was definitely challenging, but looking back on it, it was great," Rohr said. "A lot of growers had problems, given it's a whole new kind of agriculture and people thought they'd be able to just grow huge amounts of hemp. It was hard work."

Check out Minny Grown and BZ Sciences products at one of Nothing But Hemp's Minnesota locations near you today!

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THE SHORTLIST

Bob Kroll is married to WCCO's Liz Collin but doesn't want to talk about it
at citypages.com



GLEN STUBBE, STAR TRIBUNE

THE STAT SHEET

1 in 8

First Student school buses—Minnesota's largest student transportation company—that failed to meet state safety standards this year

10

Syringe collection boxes that will be installed across Minneapolis in a new public health/litter reduction initiative

8

Years of tax returns Trump must turn over, per a Monday appeals court ruling

\$237 a month

Amount Minnesotans spend "to avoid the feeling of FOMO," says a new Couponing 101 survey

"He should have dressed up as a hammer to show those students what a tool he is."

Reader Sarah D Collins responds to "Here's GOP Rep. Jeremy Munson's 'fake news' Halloween costume and face" at citypages.com

KEEPING IT KRISPY

WHAT A WEEK IT'S BEEN for U of M senior Jayson Gonzalez. Days after the Pioneer Press profiled his unique side hustle—Cannonball-Running Krispy Kreme doughnuts across the Iowa border each week for Minnesota-based customers who miss 'em—the cranks at Krispy corporate hit the 21-year-old entrepreneur with a cease and desist. Then, apparently realizing how that made them look (like a soulless chain with no capacity for fun that also wants to crush a kid as he tries to pay his student loans), they reversed their decision. They're even giving Gonzalez 500 dozen doughnuts to start. Head to facebook.com/krispykremerunminnesota to follow along and get in on an upcoming run.

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University of Minnesota **SCOOTER RIDER HIT BY CAR**, turned into meme

No, a **DRAG QUEEN** did not flash a bunch of kids at a Hennepin County Library

EATING WHILE BLACK

McDonald's called Inver Grove Heights cops on boys over drink refills

A couple Saturdays ago, Mary Moriarty stopped into an Inver Grove Heights McDonald's.

Right away Moriarty, chief public defender for Hennepin County, noticed tension between employees and one group of customers: six or seven black boys ranging in age from about 11 to 16.

Moriarty heard an employee yelling from behind the counter, then saw the same person sit near the boys' table, eventually yelling at one of the younger boys to "Pour it out!"

The employee told the boy, whom Moriarty says looked "mystified," that he hadn't paid for the drink, and that she was calling the police. Moriarty and another customer offered \$1 to the boy. He said the drink was already paid for.

Then they tried offering the \$1 to the woman behind the counter. Moriarty says the woman told her before she got there, the boys had taken water cups and filled

them with soda, only paying after she confronted them. Besides, she went on, even if they've paid, they're only allowed to sit so long before they're "loitering." Moriarty wasn't convinced about that part.

"That's ridiculous," the defense attorney says. "The number of times I've seen retired people sitting there all morning, or people like me, with my computer out and working... that happens every day."

Moriarty worked another 10 minutes as the table of boys next to her sat there, "perfectly well behaved." Then two Inver Grove Heights cops walked in.

A cop approached the table and told the boys to leave. Moriarty, who noticed a few of the boys were still eating, approached the cops and gave her version of events, saying the boys hadn't been disruptive, and that she had tried to pay for the drink.

She says the cop told her she was "just doing her job," that they had to remove the



GOOGLE STREET

boys because it was "what [McDonald's] management wants." Moriarty urged the cops to use their discretion.

The cop told Moriarty that she was "distracting" her, and if she didn't sit down she'd be charged with "obstruction." At that, one of the older boys said they'd agree to leave.

"That felt really awful," Moriarty says. "The idea he didn't want me to get in trouble."

Moriarty says the female cop told the boy that she was "doing him a favor," and he could've been charged with stealing.

The boys left without further incident. A couple days later Moriarty called and left a message with Inver Grove Heights Police Chief Melissa Chiodo, explaining what she'd seen. Moriarty hasn't heard back. In a state-

ment to City Pages, Chiodo said she was "aware of the allegation," and the case had been referred to the officer responsible for "internal affairs and complaints."

McDonald's has not responded to questions about its refill policy or view on what constitutes loitering.

Moriarty doesn't expect the cops to face any discipline, and wouldn't encourage that, either. To her, the scene evoked bigger issues about policing. "I've talked to a couple current or former cops about it, and... they all said this is really bad, in terms of, cops should be problem-solvers."

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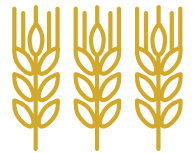


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Grey Cloud Island is considered one of the most haunted places in Minnesota. With a population of about 300, the island is a three-square-mile jot of woodlands wedged between the Mississippi River and two small lakes. It sits about 13 miles south of St. Paul, and abuts both St. Paul Park and Cottage Grove. It contains roughly 125 households, and something called Aggregate Industries (a subsidiary of LafargeHolcim Ltd., the Swiss multinational building materials conglomerate).

There's also Camp Galilee, a clandestine Pentecostal retreat. A sampling of the reviews on its Facebook page:

"I love this place! Jesus is amazing and the presence of the Spirit of God is so amazing and powerful!"

"Issa haunted place. Grey Cloud Island is where all the homies come from the Grove to get they selves SPOOKED."

The island contains no commerce to speak of. There's no lodging or camping or marked hiking trails. But the place is so

GHOST HUNTING

on Grey Cloud Island

A spooky cemetery trip turns into something way more weird (thanks, Kevin) —**BY ANDREW STARK**

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notorious that when filmmaker Sam Raimi was working on producing *50 States of Fear*, a state-by-state horror anthology slated for release next year, he chose Grey Cloud Island to represent Minnesota.

Its notoriety can also be found on Reddit.

One poster who “grew up in Woodbury” claims, “Saw a phantom truck on [Grey Cloud Island], vanished in front of my eyes... Twice!”

Another Redditor adds, “DUUUUDEEE MY MOM AND I GOT LOST HERE DUDE DUDE I WAS LIKE 6 THAT PLACE IS SPOOKY AS FUCK”.

Yet another says, “I always liked bringing girls out there to do the ‘get scared and hook up thing’ till one time cops pulled me over with guns drawn as I was leaving.”

The St. Paul Park Police Department is aware of the area’s reputation. In a Facebook post from June, they attempt to address the “attention in the media lately about Grey Cloud Island being haunted,” reassuring everyone that “they have never encountered these ghosts, poltergeists, spirits, or weird happenings.” They go on to warn visitors that “unless you want to explain to a Washington County Judge... why you were running around a cemetery in the dark looking for ghosts at you’re [sic] hearing1 [sic] please stay home.”



MIKE ZERBY

Despite these warnings, I’m intrigued. This was two years ago, around Halloween of 2017. I email a local historian, asking if it would be possible to photograph Grey Cloud Cemetery and chat about its history and hauntings.

Grey Cloud Island, population 301

“I would be glad to show you around!” he responds jovially later that day, sending along a map with the precise geolocation of the cemetery.

The following day, I ask when he’ll be free to show me around. No response. The day after, I follow up. Nothing.

Several days later, I receive a clipped response. “They do not allow investigations of their cemetery,” he writes. “There are insubstantial rumors about the cemetery. [The Grey Cloud Township Officer] is fearful of what might happen later.”

I assure him that the piece I was considering writing would be purely informational, not exploitative in any way.

“I only wish I could do this,” he responds in his final communication to me, “but my Grey Cloud friends would never forgive me.”

I’m not the first person to write about Grey Cloud. Jeff Morris, author of *Twin Cities Haunted Handbook: 100 Ghostly Places You Can Visit In and Around Minneapolis & St. Paul*, claims that the Twin Cities has “one of the most diverse collections of ghosts that I have experienced.” That includes Grey Cloud, which boasts “strange balls of light floating around,” an apparition “in full Dakota dress,” and a motorcyclist (“the rider and bike are both translucent”).

The book also covers Grey Cloud Cemetery. “The cemetery closes at dusk,” he writes. “There seems to be at least one spirit who enforces this rule.” The spirit

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LILLY BALL

apparently smokes a cigarette before dissipating into the night. Some have also witnessed a daytime apparition of a grieving mother draped over a headstone.

Oddly, though perhaps unsurprisingly, in the four pages dedicated to Grey Cloud Island and its cemetery, Morris mentions such things as “private property,” “denial of residents,” and “do not do anything to disturb the island’s residents” nine different times.

Another kind of neat/creepy fact: According to a 2007 post on the Pioneer Press’ site, Grey Cloud Island is “quiet living on the mighty Mississippi River... [and] features the largest concentration of American Indian burial mounds in Washington County.”

Armed with this information, I print out the cemetery map and hit the road with my girlfriend, Lilly. We arrive in the afternoon; it’s mid-October. The sky is a grayish white. The leaves are just beginning to change; Grey Cloud’s hillsides are flushed red with sumac.

Grey Cloud Cemetery sits at the end of an unmarked gravel road, flanked by a dense forest with private property signs and a cornfield. We park on the shoulder and sidestep a locked gate (we are there during open visitation hours). We both have a potent sense that we’re being watched, even though the area is unusually quiet and we haven’t seen another human for quite a while. The cemetery itself is unremarkable, though it contains a large number of baby lamb monuments, blackened with moss.

The gates to Doc’s Landing indicate that the bar is very closed these days.

After exploring, we stop by Doc’s Landing at the Mississippi Dunes Golf Links, just off the island, for a beer.

The place is large, empty, and a little drab, with a massive wraparound porch overlooking the river. There, we meet a bartender named Kevin.

When I ask him if Grey Cloud is haunted, he clears his throat. “Excuse my language,” he says, cutting a sharp

glance at Lilly, before turning back to me. “Fuck yeah, man, this place is fuckin’ haunted.”

“This place?” I say. “Like, Doc’s Landing?”

“Doc’s is haunted as fuck, brother,” he says.

Kevin is probably drunk. He’s also very tan, and is sporting a receding crew cut. He looks like a man of 50 or so who has lived hard. He’s very animated as he speaks.

“This room here, over here,” he says, gesturing wildly. “After closing one night—and I’m the only one here, get it?—I lie down for a nap. All of the sudden—I shit you not—the loudest fuckin’ racket you ever heard comin’ from the kitchen wakes me up. Right behind my fuckin’ head. Pots and pans and all kinds a shit clanging around like a fuckin’ bomb went off. Scared the living fuck out of me, man.”

He continues: “The place I’m renting... I ain’t from here, I’m from down Florida. I just came up here to bartend. But I’m renting the boss’ place, the old brothel—”

“Brothel?” I ask.

“The cemetery closes at dusk. There seems to be at least one spirit who enforces this rule.”

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SUPPER CLUB



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AT THE CENTER OF THE

Twin Cities MUSIC SCENE

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COLIN MICHAEL SIMMONS

“Brothel, yeah. Edge of the property there. Fuckin’ place is haunted as fuck. Shit you not. Every night I hear shit. I’m fucking terrified, brother,” he responds. “Doors open and slam shut. I hear footsteps coming up the stairs. Heavy footsteps, whisperings. Fuck.”

Lilly and I obviously have to see this place. We take our beers, hop into two golf carts, and head out to “the brothel.” It’s an old, white stucco two-level, with dark, ill-placed windows and ivy snaking up the walls. The yard is overgrown, and seems to be working on swallowing the house.

Inside, the space is cramped and dark, and all of the shades are closed. The furniture is mismatched. It kind of looks like a squatter’s place. The hardwood floors creak, and the staircase is very narrow and steep. The air inside the house feels somehow swollen, devoid of an element essential to human health.

“You ever go into the basement?” Lilly asks.

Kevin raises his eyebrows. “No fucking way.”

So we head downstairs. The air in the basement feels even heavier. The ceilings are extremely low, and the floors and walls look like they were crudely hewn from the earth with a pickaxe. Lilly finds a trapdoor that opens squarely into the middle of the upstairs living room.

“What the fuck!” Kevin says, not thrilled with her discovery.

Before leaving, I note that there are chairs wedged underneath every door-knob.

“I told you,” he says. “I’m fuckin’ terrified.”

We drive the golf carts back to Doc’s, and say our goodbyes.

“Maybe, uh,” Kevin says to Lilly, rubbing his hands together, “we should exchange numbers.” He glances at me. “In case I think of any more ghost stories.”

Lilly agrees. On the drive home, she receives two texts from Kevin: “U got a boyfriend?” and “lol u r cute.”


That was the last we heard from him.

After our trip, I decided to do a little more research about what we saw and what Kevin told us. I couldn’t find any evidence of a brothel having existed in the area.

Shortly after our visit, the Mississippi Dunes Golf Links and Doc’s Landing closed. These days, the gates are padlocked and yellow crime-scene tape hangs from them. They appear to have been crowbarred for illegal entry, even though trespassers could easily just take a short stroll through the woods onto the overgrown links. In 2017, owner William C. Doeblar, then 73, was accused by four former employees of “battery, sexual harassment, and retaliation,” and he was found guilty.

When I looked into this story, I found an interesting little tidbit in a Star Tribune article:

“According to [District Judge Mary] Hannon’s order, incidents included sexual grabbing and Doeblar’s invitations to have sex. Some of the exchanges occurred at his nearby home, which he called ‘The Brothel.’”

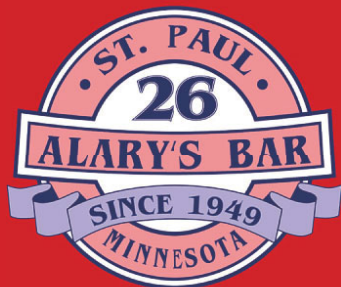
And that is probably the most haunting discovery. 

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BY EMILY CASSEL

Brace yourselves, because what follows is an extremely hot take. Brunch... is good. You wake up late, roll out of bed, and get together with folks you love to eat too much and drink too much. Then you a.) attack your weekend errands fortified with strength only eggs benny and a bloody-and-beer back can deliver, or b.) succumb to the carbs and return home to sleep it off. It's so close to being perfect.

But here's the problem with brunch: It's almost exclusively served on weekend mornings and early afternoons, during the slim window in which we nine-to-five stiffers are freed from the clutches of our corporate overlords. That means jockeying with all the other bleary-eyed hangover-havers like you to find a parking space or claim a table or request a refill on your pitcher of bottomless mimosas. They are all, somehow, more annoying than you are.

Lines form; waitlists fill; spontaneous plans are all but out. A table for seven? In this economy?

There is, my friends, an easy solution to this problem, and Standish Cafe—open for about a year now on the corner of 38th Street and 24th Avenue in south Minneapolis—has cracked the code like so many eggshells.

Just serve brunch all day, every day.

Whenever its neon sign is lit, from open to close, guests can order anything the cafe serves. Biscuits and gravy at 7 p.m. on a Thursday? That's a choice you can (and should) make. Brunch Burger at 7 a.m. on a Wednesday? That's a choice you definitely can make. As for whether you should—well, if you can put down a patty with pepper cheese, fried onions, bacon, and finger-licking bacon jam as the sun rises, then sure! Topped with a ready-to-burst sunny-side egg, served on an English muffin, and delicious as Twin Cities burgers go, Standish's burger is any-time-of-day-or-week appropriate.

Now, a quick clarification: We're not talking about breakfast. This is brunch, something distinctly different from the meal that provides the first two letters of its portmanteau. Breakfast you can get at Mickey's or the Nicollet Diner 24 hours a day year-round—or wolf down over the sink in your boxers. Brunch is a different beast entirely; it's about leisure, not sustenance, and certainly not convenience. Brunch would never be a sad month-old Clif bar you found under the seat of your Subaru. It should feel somehow special,

THE GOLD STANDISH

Standish Cafe serves a quintessentially cozy weekend brunch—even on weekdays



ALMA GUZMAN

beyond bacon-and-egg basics, but still comfortable: a delicate je-ne-sais-quoi Standish Cafe understands.

Dishes here are familiar, but feel specific to the place. Take the trio of omelettes on the menu during our last visit: Forager (eggs, wild mushrooms, chicken sausage, Swiss—the favorite), Carnitas (black beans, pepper cheese, avocado, tomatillo salsa—a close runner-up), Chargrilled Veggie (the most comparatively lackluster of the three, but still doing something interesting with mushrooms and yellow zucchini). Sure, a Denver omelette would do ya, but... why does that suddenly sound so boring? Even the most capital-C Classic thing on Standish's menu, the Southside Standard—eggs, meat, toast, side—can, like anything else served

STANDISH CAFE

2403 E. 38th St., Minneapolis
612-886-3443; standish-cafe.com
7 a.m.-3 p.m. Sunday, Tuesday, and Wednesday
7 a.m.-8 p.m. Thursday through Saturday

with a side, come with seasoned, just-salty Standish Potatoes, which are ever so slightly better than most home fries.

(Carnitas here are a tender and juicy delight, by the way; if you're more in the mood for a sandwich, you can find them in the Desayuno Panini, too.)

Another beautiful thing about brunch is that you can eat an omelette the size of your face, then say, "You know what? I think I will round out my meal with a cinnamon roll, thank you very much." There, Standish

Cafe's "on the sweeter side" menu has the sugary egg accompaniments you crave, with French Toast pancakes ("FTP's"), gooey monkey bread (available by the barrel, for sharing), and Aebleskivers—a delectable Danish dessert that's almost a doughnut hole, only fluffier and softer, like a buttermilk pancake made into a ball and served warm. (Get these.) There are extremely have-it-your-way pancakes, available gluten-free and with enough potential topping/filling combos to serve as an SAT math problem: chocolate chips, blueberries, bananas, strawberries, apples, raisins, pecans, almonds, peanut butter, house granola, maple syrup, cinnamon honey, triple jam.

The presence of booze is also among the crucial breakfast-vs-brunch distinctions (bloody with brunch = fine, beer with breakfast = are-you-okay-bud texts), and Standish Cafe invites you to order a glass of bubbly or make it a mimosa, with a small but refined wine list of whites, reds, and sparkly stuff. Staying dry? Lately, when it's available, I've been ordering the Standish Winter Coffee: dark-roast coffee, espresso, spicy-sweet seasoning blend, steamed milk, enough warmth and energy to sustain you on the cold walk home.

Executing a menu this large and varied all day long while delivering consistently is no small thing—that's part of the reason places don't serve their brunch menu all day long. (Or maybe they think you can't serve over-easy eggs after the sun goes down, in some sort of *Gremlins*-like culinary situation.) But in everything from the glistening cream cheese frosting on its cinnamon rolls to the surprising flavor explosion in the Brussels sprout hash, Standish manages to do it, and do it well, in a cozy, neighborhood-y atmosphere that makes it seem effortless (though it can't possibly be).

Standish is the latest to occupy a footprint that's been home to a number of other cafes: Pilgrimage, Citizen, and, most recently, Colossal Cafe, which briefly moved to 38th before its Minneapolis location closed last October. But already it feels like a neighborhood staple, like it's been sitting on that corner (and, during the warmer months, packing out its patio) for decades now.

"Omg that's like a block from my place, I brunch there every Saturday with the paper like a little old man," one friend—very much in their twenties—said when I mentioned I'd be writing about this place. That's the effect a cafe this welcoming, with food this good, can have. Maybe it will bring out the little old man in you too.

You don't even have to go on a Saturday. **EF**


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NOV 14



ATMOSPHERE
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JULIA MICHAELS
WITH RHYS LEWIS

NOV 06



LOW CUT CONNIE AND BIG FREEDIA

NOV 07



LETTUCE
WITH GHOST NOTE

NOV 08



AMBER RUN
WITH JORDAN MACKAMPA

NOV 09



ANGEL OLSEN
WITH VAGABON

NOV 12



CAAMP
WITH FUTUREBIRDS

NOV 13



MANIC FOCUS
WITH DAILY BREAD, GUGGENZ, HAWX

NOV 15



PERT NEAR SANDSTONE & JERRY DOUGLAS
WITH USEFUL JENKINS

NOV 16



SHORELINE MAFIA
WITH 1TakeJay, AzChike

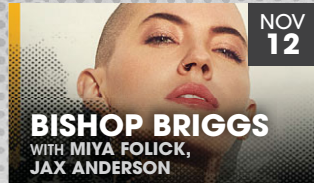
NOV 19



FUSION + FASHION
WITH DJ JAKE RUDH
(TRANSMISSION)

NOV 22

PALACE THEATRE



BISHOP BRIGGS
WITH MIYA FOLICK, JAX ANDERSON

NOV 12



KING DIAMOND
WITH UNCLE ACID & THE DEADBEATS, IDLE HANDS

NOV 19



WILCO
WITH GAELYNN LEA

NOV 24



KIM PETRAS
WITH ALEX CHAPMAN

NOV 30



THE JAYHAWKS


DEC 21

FITZGERALD THEATER



PIFF THE MAGIC DRAGON

NOV 15



ERIC BENÉT

NOV 29



MASON JENNINGS

DEC 07



LOW CHRISTMAS SHOW

DEC 13



HOT TUNA
WITH LARRY CAMPBELL & TERESA WILLIAMS

DEC 14

FINE LINE



RA RA RIOT
W/ BAYONNE, WHOSAH

NOV 08



ALEX CAMERON
W/ HOLIDAY SIDEWINDER, EMILY PANIC

NOV 09



HILLTOP HOODS
W/ ADRIAN EAGLE

NOV 12



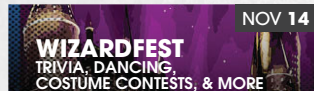
BETCHA
W/ pure SHIFTER

NOV 07



THANK YOU SCIENTIST
W/ BENT KNEE, TEA CLUB

NOV 12



WIZARDFEST
TRIVIA, DANCING, COSTUME CONTESTS, & MORE

NOV 14



JAYMES YOUNG
W/ PHIL GOOD

NOV 15



DELTA RAE
W/ LIZ LONGLEY

NOV 16



KINDNESS
W/ STARCHILD & THE NEW ROMANTIC

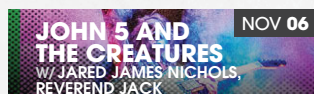
NOV 09



JASON HAWK HARRIS
W/ THE PLOTT HOUNDS

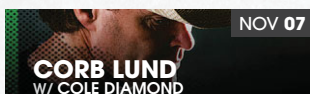
NOV 13

TURF CLUB



JOHN 5 AND THE CREATURES
W/ JARED JAMES NICHOLS, REVEREND JACK

NOV 06



CORB LUND
W/ COLE DIAMOND

NOV 07



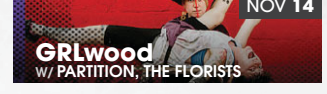
CALEB HAWLEY
W/ JOANNA TETERS

NOV 08



JOSEPH ARTHUR AND JESSE MALIN

NOV 10



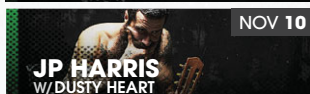
GRLwood
W/ PARTITION, THE FLORISTS

NOV 14



MARCO BENEVENTO
W/ THE MATTSO 2

NOV 09



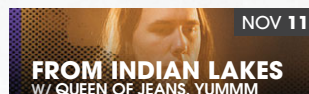
JP HARRIS
W/ DUSTY HEART

NOV 10



NEIL YOUNG'S BIRTHDAY CELEBRATION
W/ TIRED EYES

NOV 12



FROM INDIAN LAKES
W/ QUEEN OF JEANS, YUMMM

NOV 11



JJ WILDE
W/ TELAMONES

NOV 15

AROUND TOWN




PRATEEK KUHAD
W/ PETER GROENWALD
THE CEDAR CULTURAL CENTER

NOV 11



ERIC ANDRE
W/ TOLER WOLFE
PANTAGES THEATRE

NOV 11



THE SCORE
W/ THE UNLIKELY CANDIDATES, THE ORPHAN THE POET
AMSTERDAM BAR & HALL

NOV 15



SYML
W/ HANDSOME GHOST
AMSTERDAM BAR & HALL

NOV 16



JULIA JACKLIN
W/ CHRISTIAN LEE HUTSON
THE CEDAR CULTURAL CENTER

NOV 16

A LIST

FRIDAY Mu heads to the Guthrie p. 18

SATURDAY The "Uptown" VFW turns 100 p. 18

SUNDAY Queer Soup Night at Modist p. 20

WEDNESDAY 11.6

COMEDY

TOM RHODES

ACME COMEDY CO.

Earlier this year, comedian Tom Rhodes released *Around the World*, a three-hour CD collection of his performances. There's no lie in the title. "It's 40 tracks, and was recorded in 24 cities around the world," he says. "It starts in Paris and finishes in Jerusalem, and it's mostly stories about each of those places." Having done the international circuit steadily for over 20 years, he really doesn't have a favorite city to perform in, though as a place to visit he notes Paris probably tops his list. "I like everywhere," he says. "I like the challenge of going to different countries and having to figure out what works, what doesn't work, and evolving jokes for those places, figuring out the best observations, and pointing out things they may not have noticed." For the immediate future, he's concentrating on performing in the U.S. For 10 years, he had most of his stuff in storage as he traveled the world. Now he's settled in Los Angeles. His set has naturally changed over the years. "When I was younger, I tried to be edgy and dirty, and now, as I've gotten older, I'm trying to do the smartest material I can." 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$20. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday** —P.F. WILSON

THURSDAY 11.7

FILM

HEATHERS

PARKWAY THEATER

As iconic teen-clique comedies go, the '00s had the silly *Mean Girls*, the '90s had the gentle *Clueless*, and the '80s had *Heathers*, easily the bitchiest and the darkest of the three. Winona Ryder plays the cynical Veronica, a high school student living in an affluent Ohio suburb. She runs with the popular crowd, which includes three Heathers, but she's massively over it, and everything else. When new student/bad-boy J.D. (Christian Slater) shows up, Veronica



Artist Ryan Stopera mourns and celebrates his sister Jessica in "The Space in Between."

JESSICA STOPERA

finds herself attracted to him, but she isn't as into his main kink: killing people and framing it as suicide. As the bodies pile up, real suicide attempts start trending. Throw in some casual bulimia, teens with guns, and a bomb in a school and, yeah, this movie would never be made today. But its biting wit and dark humor endure, as it continues to make film critics' top comedy lists. Killer punk-rock group the Von Tramps will perform a set before the show. 6:30 p.m. \$9/\$11 at the door. 4814 Chicago Ave. S., Minneapolis; 612-822-8080. —JESSICA ARMBRUSTER

DANCE

ARENA DANCES: ONE ROOM

THE COWLES CENTER FOR DANCE & THE PERFORMING ARTS

ARENA Dance's *One Room* unites six women in a seamless glide of movement. A river runs through its ebb and flow, highlighting the strength and agility of the dancers, showcasing their individuality even as they speak in one communal voice. Choreographer Mathew Janczewski captures the suppleness and clarity of dance gesture as a language in itself, independent of any melodramatic overlay. Pure

as a mountain stream carrying essential minerals, *One Room* brings to mind Trisha Brown's unassuming complexity. The performance is set to original music by Nils Frahm. 7:30 p.m. Thursday through Saturday; 2 p.m. Saturday. \$15-\$24. 528 Hennepin Ave., Minneapolis; 612-206-3636.

Through Saturday —LINDA SHAPIRO

COMEDY

SAMUEL J. COMROE

RICK BRONSON'S HOUSE OF COMEDY

Comedian Samuel J. Comroe is probably best known as a contestant on season 13 of *America's Got Talent*, where he placed fourth. At the age of 6, he was diagnosed with Tourette's Syndrome. "You don't know what it's like when a haircut becomes a life-or-death situation," he tells an audience. His condition is exhibited by an occasional twitch. "Don't hang out with children," he warns. "They're assholes. My 6-year-old nephew asked me, 'Why does it look like a ghost is punching you in the face?' It's true. I started to cry, but even that was embarrassing, because my tears run sideways." His set isn't all, or even mostly, about his disability, though. After all, his comedy special is called *I've Got 99 Problems but a Twitch Ain't One*. 7 p.m. Thursday, Saturday, Sunday; 7:30 and 9:45 p.m. Friday; 9:30 p.m. Saturday. \$26.95. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday** —P.F. WILSON

ART/GALLERY

THE SPACE IN BETWEEN

MODUS LOCUS

Fourteen years ago, photographer, filmmaker, and educator Ryan Stopera lost his sister Jessica to heroin addiction. For his new exhibition, he's bringing her back. "The Space in Between" features photography and film work by both Ryan and his sister in a collaboration of sorts. Through the project, Stopera investigates how grief isn't linear, but rather something that remains, lessens, returns, and morphs. Stopera's sister was also an artist; together they

CONTINUED ON PAGE 18 ►



Cara Romero is at Bockley for her first solo show.

COURTESY OF THE ARTIST AND BOCKLEY GALLERY

CONTINUED FROM THURSDAY ►

shared a love of photography and film. Through this show, he hopes to spark conversation about addiction, death, and mourning. The opening reception on Thursday, November 7, between 7 and 10 p.m., will include music from DJ Serita Collette. 3500 Bloomington Ave., Minneapolis; 612-382-9477. **Through November 14** —SHEILA REGAN

FRIDAY 11.8

ART/GALLERY

JACKRABBIT & COTTONTAIL

BOCKLEY GALLERY

Cara Romero's image of Santa Clara Pueblo potter Kaa Folwell demanded a particular sort of attention in the Minneapolis Institute of Art's recent, revelatory exhibition, "Hearts of Our People: Native Women Artists." Meta and mythic, yet wholly contemporary, the photo captured Folwell in mid-hair toss, her body painted with the textural design of a Mesa Verde clay pot. In her first solo exhibition in Minneapolis, Romero, a Chemehuevi artist, presents us with more of her singular images in which modern culture and Native American traditions meld in diverse and powerfully lived realities. There will be an artist's talk at 7 p.m. on Thursday, November 7, and an opening reception on Friday, November 8, from 6 to 8 p.m. Free. 2123 W. 21st St., Minneapolis; 612-377-4669. **Through December 28** —CAMILLE LEFEVRE

THEATER

FAST COMPANY

GUTHRIE THEATER

The widely acclaimed Theater Mu's latest can be found at the Guthrie's Dowling Studio, where playwright Carla Ching's *Fast Company* follows the schemes of

a dysfunctional family of grifters. The elaborate story centers on the Kwans, a shamelessly disreputable family led by Mable, an experienced con artist who plans to pass on her expertise to her son H and her daughter Francis. Much to Mable's shock, however, her disregarded daughter, Blue, proves to be the most adept at carrying on the family business. When Blue lands a potential million-dollar score, unanticipated complications force her to recruit her crooked kin, each of whom brings their own shady motivations. Directed by Brian Balcom, this local premiere promises to be a comedic sure thing. The show on November 8 is a preview performance. 7:30 p.m. Wednesdays through Saturdays; 1 p.m. Sundays (plus Saturdays starting November 16). \$9-\$32. 818 S. Second St., Minneapolis; 612-377-2224. **Through November 24** —BRAD RICHASON

DANCE

ASHWINI RAMASWAMY: LET THE CROWS COME

THE LAB THEATER

Crows play a major role in Hinduism by giving the spirits of the past dynamic life. Ashwini Ramaswamy's new trio, "Let the Crows Come," revives the ancient Indian dance form of Bharatanatyam by filtering it through the bodies and artistry of dancers from wildly diverse traditions. Beginning with a classic Bharatanatyam solo for herself, Ramaswamy chose two remarkable performers to riff on it with her. The collaboration with Afro-Caribbean- and Ailey-trained Alanna Morris Van-Tassel amplifies the intricate gestural language of Bharatanatyam into full-bodied movement. With gaga-trained Berit Ahlgren, Ramaswamy takes inspiration from a slow-motion video of her solo played in reverse.

Finally she weaves these solos together to live music that remixes Carnatic classical and Western forms. The show is commissioned and presented by the St. Paul Chamber Orchestra's Liquid Music series. 8 p.m. Friday and Saturday. \$25. 700 First St. N., Minneapolis; 612-333-3377. **Through Saturday** —LINDA SHAPIRO

SATURDAY 11.9

BARHOPPING

100TH BIRTHDAY CELEBRATION

JAMES BALLENTINE "UPTOWN" VFW POST 246

The "Uptown" VFW is both a typical VFW and an extraordinary one. A 501k nonprofit, it provides important services and support for veterans. You'll also find classic VFW amenities here: pull tabs, great karaoke nights, and cheap, unfussy drinks. But this VFW, which actually calls the trendy Lyn-Lake area home, is even more rad for a few other reasons: It serves tasty eats (try the fries or the bean quesadillas), hosts music and DJ nights featuring hot local talent, and is one of the most friendly, welcoming bars in the Twin Cities, regardless of age, race, or sexuality. When it spent \$1 million renovating the place a few years ago, folks worried that the VFW would lose its dive-y charm. It didn't; the polished front simply gave them more to work with. This Saturday, they'll be celebrating their 100th anniversary. Yeah, this place opened in 1919. The party in the Main Room is for members and invited guests only, but the front bar and backroom (where you'll find karaoke and random friendships) will be open to all. If you

can't make it Saturday, then try to stop by soon to toast to 100 years. Karaoke starts up around 9 p.m., and hours of operation are 8 a.m. to 2 a.m. 21+. Free. 2916 Lyndale Ave. S., Minneapolis; 612-823-6233. —JESSICA ARMBRUSTER

COMEDY

CHRIS D'ELIA

HISTORIC STATE THEATRE

Chris D'Elia is self-aware enough to recognize his own shallow pettiness against the grander scope of worldwide malaise. Whether fixating on inescapable, inane conversations, the inherent creepiness of religious practices, or the pitfalls of complicated courtship rituals, his existential angst inflates to a ridiculous degree, transforming his diatribes into an absurd catharsis. D'Elia has become one of the most popular figures in contemporary standup, with a reliably dry wit, routinely selling out national tours and picking up numerous Netflix specials. The heightened profile has led to acting gigs (including a notable starring role on NBC's *Undateable*), but such endeavors haven't kept D'Elia from the road, as evidenced by his latest cross-country tour. 7 and 10 p.m. \$39. 805 Hennepin Ave., Minneapolis; 612-339-7007. —BRAD RICHASON

OPERA

THE BARBER OF SEVILLE

ORDWAY CENTER FOR THE PERFORMING ARTS

"Figaro! Figaro! Figaro!" is probably the most iconic line in opera history,

CONTINUED ON PAGE 20 ►

FRIDAY

CONVENTION

GALAXYCON MINNEAPOLIS

MINNEAPOLIS CONVENTION CENTER

This weekend, the Minneapolis Convention Center will turn into an epic nerd summit, with plenty to geek out to, no matter what your fandom may be. The celebrity lineup is heavy on Marvel and *Dr. Who*, with David Bautista (*Guardians of the Galaxy*, *Avengers: Infinity War*), Alex Kingston and David Tennant (*Dr. Who*), and Karen Gillan (*Dr. Who...* and *Guardians of the Galaxy*) scheduled. Oh yeah, and some dudes named George Takei and William Shatner. Guests will have a chance to meet comic/graphic novel artists and writers who have worked on projects involving Batman, X-Men, *American Vampire*, and more. Cosplay contests, gaming, binge-watching sessions, workshops, and more round out the event. Visit minneapolis.galaxycon.com for tickets and more details. Noon to 1 a.m. Friday; 10 a.m. to 2 a.m. Saturday; 10 a.m. to 8 p.m. Sunday. \$20-\$35; \$50-\$60 multi-day packs; \$250 VIP passes. 1301 Second Ave. S., Minneapolis. **Through Sunday** —JESSICA ARMBRUSTER



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A-LIST



KARLI CADEL FOR THE GLIMMERGLASS FESTIVAL

CONTINUED FROM SATURDAY ►

especially for those whose exposure is mostly limited to the great Warner Bros.' cartoons. You might reasonably assume it's sung in Mozart's *The Marriage of Figaro*—but not so. That famous introduction, and its unforgettable musical accompaniment, come from Gioachino Rossini's 1816 comic opera *The Barber of Seville*. Same Figaro, different day: Both operas originate from a triptych of late 18th-century plays about Figaro written by Pierre Beaumarchais. For its second production of the season, the Minnesota Opera will stage this classic of the comic repertory about our guy Figaro, in his bachelor days, plotting to help a young woman escape a doomed marriage to the wrong man, featuring Rodion Pogosssov, Daniela Mack, and Alek Shrader, directed by Francesca Zambello, and conducted by Joseph Mechavich. 7:30 p.m. Saturday and Tuesday; 2 p.m. Sunday. \$25-\$215. 345 Washington St., St. Paul; 651-224-4222.

Through November 16 —BRYAN MILLER

ART/GALLERY

YUTAKA MATSUZAWA

MIDWAY CONTEMPORARY ART

Yutaka Matsuzawa is considered by some to be the father of Japanese conceptual art. After witnessing the 1945 firebombing of Tokyo as a young man, he proclaimed that he would pursue an "architecture of invisibility." Exploring the notion of disappearance, Matsuzawa, who died in 2006, incorporated philosophical concepts, as well as physics and math, into his work. His art rejected materialism, instead taking a minimalist approach focusing on text and performance. Yale Union, a gallery located in Portland, Oregon,

exhibited the first U.S. solo exhibition of Matsuzawa's work earlier this year, as well as republishing the artist's *Quantum Art Manifesto* from 1988. The exhibition, curated by Alan Longino and Reiko Tomii, comes to Midway Contemporary Art this week. There will be an opening reception on Saturday, November 9, from 3 to 5 p.m. Free. 527 Second Ave. SE, Minneapolis; 612-605-4504.

Through December 21 —SHEILA REGAN

SUNDAY 11.10

FOOD/LGBTQ

QUEER SOUP NIGHT MPLS

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Soup has the power to bring people together. That's the idea behind Queer Soup Night, an event that began as a community builder in Brooklyn and now has its own chapter in Minnesota. At each installment, folks can enjoy a variety of soups made by local queer chefs, with funds raised during the event benefiting a Twin Cities charity. This Sunday's party will showcase eats from Annette Colón (Red Hen Gastrolab, the Lynhall), Franny Bannen (the Wedge and Linden Hills Co-ops, Blue Collar Supper Club, the Pizza Farm), and Stephanie Hedrick of the Woman's Club of Minneapolis. Fill your belly and warm your heart knowing that proceeds will benefit food justice/sustainability warriors Sisters Camelot. The gathering will also include another thing that brings people together: a dance floor. Be prepared to jam to tunes from DJ Beefcakes. Meanwhile, Nicole Mayefske of Big Mouth Tarot will be giving free readings the first hour of the event. 5:30 to 8 p.m. \$10-\$20 suggested donation. 505 N. Third St., Minneapolis; 612-454-0258. —JESSICA ARMBRUSTER

SKYWAY THEATRE

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NOV 09 ICON FOR HIRE W/ AMY GUESS 	NOV 10 NICK JORDAN W/ FARROW, LIZER HARPER & MORE 	NOV 11 ILLENIUM W/ SAID THE SKY & BLANKE 	NOV 14 GRAMATIK W/ OPIUD & BALKAN BUMP 
NOV 15 GAMMER W/ RIOT & TOKYO MACHINE 	NOV 15 GREYSON CHANCE PORTRAITS WORLD TOUR 	NOV 16 SHIVERZ W/ TRYPZ, LINUS & MORE 	NOV 16 A\$AP FERG W/ MURDA BEATZ & MADEINTYO 
NOV 17 WATER WAVE TV SHOWCASE FT. TREYSON GREEN LIL JAE ENZYROSE NEEK TREV 	NOV 20 AMIGO THE DEVIL W/ KING DUDE & TWIN TEMPLE 	NOV 21 FOX STEVENSON LIVE BAND & DJ SET 	NOV 21 SKI MASK THE SLUMP GOD W/ POUYA, DANNY TOWERS & MORE 
NOV 21 STORY PARTY TOUR TRUE DATING STORIES TOLD LIVE 	NOV 22 WUKI W/ CRISTIAN BACA 	NOV 22 YELAWOLF W/ WILD THE COYOTE & BADD WOLF 	NOV 23 LSDREAM X SHLUMP W/ DIGITAL ETHOS 
NOV 23 YOTTO ODD ONES OUT TOUR 	NOV 27 DISCIPLE TAKEOVER W/ VIRTUAL RIOT, BARELY ALIVE & MORE DISCIPLE. TAKEOVER 	NOV 27 NESSLY W/ J. PLAZA, MARQUESISDEAD & MORE 	NOV 29 PARTY FAVOR LAYERS ENVISIONED TOUR 
NOV 30 RIOT TEN W/ DELTA HEAVY & MORE 	DEC 06 KAIVON W/ INZO 	DEC 06 STREET SECTS W/ FIRE-TOOLZ 	DEC 07 BLEEP BLOOP GAIN THE AXE TOUR 





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FILM

OOPS... THEY DID IT AGAIN

What a wasted opportunity *Terminator: Dark Fate* is



KERRY BROWN / SKYDANCE PRODUCTIONS AND PARAMOUNT PICTURES

BY TONY LIBERA

Listen... and understand. Hollywood is out there. It can't be bargained with. It can't be reasoned with. It doesn't feel pity or remorse or fear. And it absolutely will not stop making *Terminator* movies—ever—until we are all dead. So take us home, clunky roads! Arnold and friends are back with a brand-new misadventure, *Terminator: Dark Fate*.

Those of us still standing after the series' last few blunders should have learned that optimism is for suckers, but James Cameron's return to the franchise once again sparked hope for a great movie. To be fair, *Dark Fate* is the best *Terminator* outing since *Judgment Day*—but that's not much of a compliment considering the abject awfulness of *Genisys* and the like. The newest killbot, the Rev-9 (Gabriel Luna), looks cool, and there's some clever choreography peppered throughout the nonstop action barrage. Yet *Dark Fate* more or less rehashes the same old story without bringing anything too memorable to the table.

Things start the same way they do in every *Terminator*: Damn dirty machines

send a cyborg (Arnold Schwarzenegger) back through time to kill Sarah (Linda Hamilton) and/or John Connor (Edward Furlong), thereby stopping the future's human resistance before it even begins. Only this time—immediate spoiler—the Terminator succeeds. John gets killed off and *Dark Fate* wipes out decades of canon right out the gate. It's a bold move, one that might have even worked were there anything meaningful replacing John's storyline.

Instead, the Rev-9 travels back through time to kill a new person of future importance, a Mexican factory worker named Dani Ramos (Natalia Reyes), while the good guys of 2042 send their own warrior, an augmented human named Grace (Mackenzie Davis), to protect her. You can guess how the rest plays out. There are a few curveballs—delivered mostly by Arnie, whose reveal is ruined by the marketing materials—but for the most part, *Dark Fate* relies on constant fight scenes to speed over borderline nonsensical characterization, half-hearted political statements, and the definition of a formulaic plot.

TERMINATOR: DARK FATE

directed by Tim Miller
area theaters, now playing

What's frustrating, as always with these movies, is the wasted opportunity. We '90s kids, we happy few, know how incredible a *Terminator* movie can be. We know that action flicks don't have to be mindless. You absolutely can have your cake and eat it too. So to see this franchise go the way of *Pirates of the Caribbean* or any number of done-to-death "sagas" probably stings more than it should. Granted, if you're just jonesing for the ol' "high-octane thrill ride," *Dark Fate* may scratch that itch. However, making a not-abysmal movie should never count as a success, especially when we know there's potential for a classic.

Nothing will ever tarnish the magic of those first two *Terminator* movies, but after four lackluster-to-horrible efforts since, it's probably time to say, "Hasta la vista" to this baby for good. I would have loved to see Hamilton and Schwarzenegger ride off into the sunset with style but... c'est la vie. We'll always have future Paris. **C**

ONE NOTE WONDER

The Song of Summer is missing a crucial hook



RICH RYAN

BY JAY GABLER

November may seem like an odd month for a play called *The Song of Summer*, but Mixed Blood Theatre's new production arrives just in time for the annual debate over "Baby, It's Cold Outside." When the male singer resists his female duet partner's attempts to leave, is it harmless flirtation or is he denying her right to say no?

Robbie (Dustin Bronson), the artist who belts the eponymous hit in Lauren Yee's script, is in the middle of a firestorm with lyrics that push the consent question to the point of absurdity. The song, though, turns out to be something of a red herring. This isn't a play about problematic lyrics, and it's not a play about plagiarism or appropriation, although Robbie's in the Thicke of all those issues. It's a story about—stop me if you've heard this one before—a failure of communication and the importance of being honest about your feelings.

It's just as well that the single is only a plot device, because we do actually hear it, and it's not remotely plausible as a global chart-topper. Unfortunately, it's not just the song that feels like a mere joke in this flawed production of a disappointing script. The idea that a rock star could have deep-seated self-esteem issues and still be afraid to talk to his boyhood crush is plausible; it could be amusing and poignant to watch this guy in his mesh shirt and sequined jacket fumble to make small talk with the hometown sweetheart he could have had.

THE SONG OF SUMMER

Mixed Blood Theatre
1501 S. Fourth St., Minneapolis
612-338-6131; through November 24

Bronson, though, plays Robbie as such an irredeemable sad sack that he makes Charlie Brown look like Pitbull. Maybe Robbie doesn't think he deserves his success, but Bronson acts almost exactly the same as a celebrity pushing 30 as he does in a flashback to his teenage self. There's just no arc, and it's the same situation with Elyse Ahmad as Tina, Robbie's childhood friend who made her romantic interest clear and still might carry a torch for the boy who moved away.

Both actors seem miscast, struggling to convince us we're watching an actual relationship unfold. Director Addie Gorlin has some fun with the material—at a Sunday matinee, a group of young viewers squealed at the intentional awkwardness of Tina and Robbie fumbling to hook up in the dark—but she doesn't achieve much more than that. Even Maggie Pistner and Gavin Lawrence, as comic supporting characters, can't get this show on the road.

New York-based Yee is a true rock star of a playwright: *The Song of Summer* is the second of four among her scripts seeing professional productions in the Twin Cities over an 18-month span. This is not her strongest work, though, and the Mixed Blood staging doesn't play to its strengths. When you're making your Minnesota playlist, it's a *Song* you can skip. **CF**

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STEW MILNE

HEAVEN CAN WAIT

I was gonna write about Kanye but I listened to an Al Green record instead

BY KEITH HARRIS

Listening to Kanye West albums was once an enjoyable part of my job. Now it falls somewhere between “contact that freelancer who forgot to sign his W-9” and “complete this four-hour ‘wellness module’ to qualify for a reduction in next year’s health insurance deductible.”

Still, I was dutifully committed to attentive immersion in *Jesus Is King* because, for all the MAGA schmutz unscrub-offably caked on West in 2019, he was once and may again someday be an astounding recording artist rather than just a compulsively analyzable pop persona. (Personally, I don’t even know what a “genius” is, so have fun with that debate on your own time.) And anyway, *Jesus Is King* is sure as hell better than Ye, praise somebody.

But what was merely frustrating about Kanye when his music was great—the way his tracks lure you ever deeper into gauging his intentions—is infuriating when he’s off his game. For all the colorful sonic detail strewn along this half-hour release, West

rhymes throughout with that belligerence he often mistakes for intensity. And the question of whether his turn toward the divine is part of an elaborate tax dodge or an earnest expression of faith (or, of course, both) would be more pressing if *Jesus Is King* featured anything as transcendent as “Ultralight Beam” or as driven by anguished spiritual need as “Jesus Walks.” Instead, it’s a topic seemingly best left to people who don’t really care about Kanye West or music or much else besides arguing on the internet.

But a funny thing happened as I started writing my review: I realized I didn’t have to.

I mean this on a very basic level. My boss would not call me into his office and pound his desk, J. Jonah Jameson-style, demanding Kanye content. And I would get paid the same exact amount on Friday whether I dug deep into *Jesus Is King* or not.

So what the hell, let’s just talk about how great Al Green is.

That’s not a total non sequitur. You can’t really talk about *Jesus Is King* without also

surveying the history of great African American musicians who turned from secular music to the church, including Rev. Green, who entered the ministry at his commercial height and still preaches weekly at his Memphis church. And so, after an afternoon of solid Kanye, as a palate-cleanser that I convinced myself was “additional research,” I put on *Higher Plane*, one of the many gospel albums Green cut in the ’80s.

Maybe you’ve never listened to *Higher Plane* because it’s about Jesus and you’re... well, not about Jesus. That’s a mistake. Not because it’s the best Al Green religious record—I haven’t listened closely enough to its peers to say, and I selected *Higher Plane* only because I happen to own it on vinyl. But *Higher Plane* is a great religious record for atheists to groove to because Al Green sings about salvation no differently than he sings about sex. Whether praising the Lord or easing you into bed, he simply wafts through a track, elevated solely by his own buoyant self-sufficiency.

I could say that *Higher Plane* is great for a series of negative reasons. No one mentions Chik-Fil-A, its creator is not peddling some grody Jesus merch (have you seen those socks?), and it never received bad-faith support from Twitter demagogues who think Christ was nailed to the cross to own the libs. Those comparisons would admittedly be unfair to Kanye, as any comparisons with Al Green would be to just about any other mortal.

But I’d rather just tell you to listen to “By My Side,” which, yes, is about walking with Jesus, but also swings so blessedly yet elegantly hard it’s like gospel Spinners. Regardless of lyrics, Al Green sings like a man to whom orgasm and salvation are just perpetually happening, and who would be just as delighted if they didn’t. Carnal and spiritual ecstasy are intermingled—poets and songwriters have strained to establish that truism. Al Green simply manifests it.

There are three songs here you already know. Green funks up “People Get Ready” so it sounds less like a spiritual than the Impressions original while paradoxically singing the civil rights anthem as though he’s literally inviting you aboard a train that goes to heaven. *Higher Plane* closes with an uptempo yet somehow laidback “Battle Hymn of the Republic,” with a banjo and a slide guitar, that’s absolutely non-essential and still a blast. And Al’s “Amazing Grace,” to put in plainly, fucks.

When I listen to Aretha Franklin or Chance the Rapper, I sometimes envy the strength they derive from a higher

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Featuring *Shinjan, Munir Kahar, Waltzing On Waves, Adrian Nofzinger, Hon Ki, Gaurav Jain, and Mila Vocal Ensemble*

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Friday, November 15

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Thursday, November 7 || 8:00 pm

HEATHERS (1988)

PRE-SCREENING MUSIC BY THE VON TRAMPS

Friday, November 8 || 7:30 pm

LASKA, SAL PARADISE & LAPDOGS

PRESENTED BY MCAD's SABER MAGAZINE

Saturday Matinee, November 9 || 1:00 pm

CROUCHING TIGER, HIDDEN DRAGON (2000)

Saturday, November 9 || 7:00 pm

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Saturday, November 13-17 || 7:00 pm

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Thursday, November 14 || 8:00 pm

ALL THAT JAZZ (1979)

35MM SCREENING // PART OF SOUND UNSEEN

Saturday Matinee, November 16 || 1:00 pm

UHF (1989)

Tuesday, November 19 || 7:30 pm

THE ALLUSIONIST PODCAST

Wednesday, November 20 || 5:30 pm

#65DAYS EMPOWERED EVENT

PRESENTED BY WAYSIDE RECOVERY CENTER

Thursday, November 21 || 8:00 pm

THE BIG LEBOWSKI (1998)

PRE-SCREENING MUSIC BY DOS LOBOS

Saturday Matinee, November 23 || 7:30 pm

CLASH OF THE TITANS (1981)

Find tickets & more show listings at ParkwayTheater.com



MUSIC

power I have no ability to believe in, and my agnosticism is challenged by tangible fruits of their faith. When I listen to *Jesus Is King* I simply want to eliminate tax exemptions for religious organizations, and the only prayer I can make is that Kanye will someday produce a Clipse reunion record. But when I listen to *Higher Plane* I just want to feel like Al Green. And no sexual or spiritual experience can bring you or me or Kanye any closer to that feeling. Only listening to Al Green can.

So think of all the instances in your life where you were voluntarily doing some dumb thing that neither brought you any pleasure nor benefited anyone else. You could have been listening to Al Green instead. ☐

CRITICS' PICKS

JULIA MICHAELS
FIRST AVENUE, WEDNESDAY 11.6
“Cause I got issues, but you got ’em too,” sings Julia Michaels on “Issues.” “So give em all to me and I’ll give mine to you.” #RelationshipGoals! In addition to her own career performing therapeutic ballads, Michaels is also an accomplished industry songwriter, having co-written excellent pop songs like Selena Gomez’s “Bad Liar,” Janelle Monae’s “Make Me Feel,” and Gwen Stefani’s exquisite “Rare.” With Rhys Lewis. 6 p.m. \$25/\$30. 701 First Ave. N., Minneapolis; 612-338-8388. —LUCAS FAGEN

RA RA RIOT
FINE LINE, FRIDAY 11.8
The craftiest of the late-’00s prep-rock bands, Ra Ra Riot flutter back and forth between sunny contemporary pop and mannered experimental weirdness. They’ve described their new *Superbloom* as an East Coast band’s depiction of California, which must mean they find the West Coast confusing and overwhelming: These songs are decorated to the extreme with bouncy strings and sound effects. With Bayonne and Whosah. 18+. 8 p.m. \$20/\$35. 318 First Ave. N., Minneapolis; 612-338-8388. —LUCAS FAGEN

ANGEL OLSEN
FIRST AVENUE, TUESDAY 11.12
Angel Olsen writes emotionally raw, grandly theatrical songs about the enacted gestures of romance, sung in a lilting murmur. Her new *All Mirrors* abounds with dizzy synth bops (“Spring”) and murky rock stompers (“Lark”), complete with a 12-piece string section; she’s apparently also recorded a stripped-down version of the album that remains unreleased. With Vagabon. 18+. 7 p.m. \$30. 701 First Ave. N., Minneapolis; 612-338-8388. —LUCAS FAGEN



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♈ ARIES (March 21-April 19): Aries psychologist James Hillman said we keep "our images and fantasies at arm's length because they are so full of love." They're also quite flammable, he added. They are always on the verge of catching fire, metaphorically speaking. That's why many people wrap their love-filled images and fantasies in metaphorical asbestos: to prevent them from igniting a blaze in their psyches. In my astrological opinion, you Aries folks always have a mandate to use less asbestos than all the other signs—even none at all. That's even truer than usual right now. Keep your images and fantasies extra close and raw and wild.

♉ TAURUS (April 20-May 20): Poet James Merrill was ecstatic when he learned the Greek language. According to his biographer, he felt he could articulate his needs "with more force and clarity, with greater simplicity and less self-consciousness, than he ever could in his own language." He concluded, "Freedom to be oneself is all very well; the greater freedom is not to be oneself." Personally, I think that's an exaggeration. I believe the freedom to be yourself is very, very important. But for you in the coming weeks, Taurus, the freedom to not be yourself could indeed be quite liberating. What might you do to stretch your capacities beyond what you've assumed is true about you? Are you willing to rebel against and transcend your previous self-conceptions?

♊ GEMINI (May 21-June 20): Musician Brian Eno made a deck of oracular cards called Oblique Strategies. Each card has a suggestion designed to trigger creative thinking about a project or process you're working on. You Geminis might find it useful to call on Oblique Strategies right now, since you're navigating your way through a phase of adjustment and rearrangement. The card I drew for you is "Honor thy error as hidden intention." Here's how I interpret it: An apparent lapse or misstep will actually be the result of your deeper mind guiding you to take a fruitful detour.

♋ CANCER (June 21-July 22): We devote a lot of energy to wishing and hoping about the meaningful joys we'd love to bring into our lives. And yet few of us have been trained in the best strategies for manifesting our wishes and hopes. That's the bad news. The good news is that now is a favorable time for you to upgrade your skills at getting what you want. With that in mind, I present you with the simple but potent wisdom of author Maya Angelou: "Ask for what you want and be prepared to get it." To flesh that out, I'll add: Formulate a precise statement describing your heart's yearning, and then work hard to make yourself ready for its fulfillment.

♌ LEO (July 23-Aug. 22): What are the key parts of your life—the sources and influences that enable you to be your most soulful self? I urge you to nourish them intensely during the next three weeks. Next question: What are the marginally important parts of your life—the activities and proclivities that aren't essential for your long-term success and happiness? I urge you to corral all the energy you give to those marginally important things, and instead pour it into what's most important. Now is a crucial time in the evolution of your relationship with your primal fuels, your indispensable resources, your sustaining foundations.

♍ VIRGO (Aug. 23-Sept. 22): "When she spoke of beauty, he spoke of the fatty tissue supporting the epidermis," wrote short story author Robert Musil. He was describing a conversation between a man and woman who were on different wavelengths. "When she mentioned love," Musil continued, "he responded with the statistical curve that indicates the rise and fall in the annual birthrate." Many of you Virgos have the flexibility to express yourself well on both of those wavelengths. But in the coming months, I hope you'll emphasize the beauty and love wavelength rather than the fatty tissue and statistical curve wavelength. It'll be an excellent strategy for getting the healing you need.

♎ LIBRA (Sept. 23-Oct. 22): Libran blogger Ana-Sofia Cardelle was asked, "What is your signature perfume?" She said she hadn't found one. But then she described how she would like to smell: "somewhere between fresh and earthy; cinnamon and honey, a rose garden, saltwater baked in the sun." The coming days will be an excellent time to indulge in your own fantasies about the special fragrance you'd like to emanate. Moreover, I bet you'll be energized by pinpointing a host of qualities you would like to serve as cornerstones of your identity: traits that embody and express your uniqueness.

♏ SCORPIO (Oct. 23-Nov. 21): Studies suggest that on average each of us has a social network of about 250 people, of whom 120 we regard as a closer group of friendly acquaintances. But most of us have no more than 20 folks we trust, and only two or three whom we regard as confidants. I suspect that these numbers will be in flux for you during the next 12 months, Scorpio. I bet you'll make more new friends than usual, and will also expand your inner circle. On the other hand, I expect that some people who are now in your sphere will depart. Net result: stronger alliances and more collaboration.

♐ SAGITTARIUS (Nov. 22-Dec. 21): I blame and thank the Sagittarian part of me when I get brave and brazen enough to follow my strongest emotions where they want to lead me. I also blame and thank the Sagittarian part of me when I strip off my defense mechanisms and invite the world to regard my vulnerabilities as interesting and beautiful. I further blame and thank the Sagittarian side of me on those occasions when I run three miles down the beach at dawn, hoping to thereby jolt loose the secrets I've been concealing from myself. I suspect the coming weeks will be a favorable time to blame and thank the Sagittarian part of you for similar experiences.

♑ CAPRICORN (Dec. 22-Jan. 19): Persian polymath Avicenna (980-1037) wrote 450 books on many topics, including medicine, philosophy, astronomy, geography, mathematics, theology, and poetry. While young, he tried to study the *Metaphysics* of Aristotle, but had difficulty grasping it. Forty times he read the text, even committing it to memory. But he made little progress toward fathoming it. Years later, he was browsing at an outdoor market and found a brief, cheap book about the *Metaphysics* by an author named al-Farabi. He read it quickly, and for the first time understood Aristotle's great work. He was so delighted he went out to the streets and gave away gifts to poor people. I foresee a comparable milestone for you, Capricorn: Something that has eluded your comprehension will become clear, at least in part due to a lucky accident.

♒ AQUARIUS (Jan. 20-Feb. 18): In addition to being a key figure in Renaissance art, 15th-century Italian painter Filippo Lippi had a colorful life. According to legend, he was once held prisoner by Barbary pirates, but gained his freedom by drawing a riveting portrait of their leader. Inspired by the astrological factors affecting you right now, I'm fantasizing about the possibility of a liberating event arriving in your life. Maybe you'll call on one of your skills in a dramatic way, thereby enhancing your leeway or generating a breakthrough or unleashing an opportunity. (Please also re-read your horoscope from last week.)

♊ PISCES (Feb. 19-March 20): Stand high long enough and your lightning will come," writes Piscean novelist William Gibson. He isn't suggesting that we literally stand on top of a treeless hill in a thunderstorm and invite the lightning to shoot down through us. More realistically, I think he means that we should devotedly cultivate and discipline our highest forms of expression so that when inspiration finds us, we'll be primed to receive and use its full power. That's an excellent oracle for you.

CROSSWORD

1	2	3	4	5		6	7	8	9	10		11	12	13
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58						59	60			61				
62						63				64				
65						66				67				

REMEMBER THE TROOPS

BY BRENDAN EMMETT QUIGLEY

Across

- 1 Drilling machine
- 6 College application part
- 11 Jerky maneuver
- 14 Words on a screen
- 15 Familiar with, with "of"
- 16 Second person?
- 17 Fact-checked some speeches?

- 19 66-Across's group
- 20 False god
- 21 "It ___ funny!"
- 22 Last person on Earth to consume a cheeseburger, likely

- 24 Creature hated by Indiana Jones
- 26 Pecorino ___
- 27 Burner that's easy to cook on?
- 33 #Resistance member

- 34 Get up
- 35 Cheer for great cape work
- 38 Code word?
- 39 Hardly any
- 40 Read quickly
- 41 Ornamental Japanese fish

- 42 Big cheeses
- 43 Bikini blast
- 44 In-demand athletics?
- 47 Login requirement
- 49 With it
- 50 Relating to delivery
- 51 With it
- 54 Orchestra woodwind

- 58 Doppelbock alternative
- 59 Vacuous singer Lyle?
- 62 Amazing performance
- 63 "The Fisherman" poet
- 64 Oldie but goodie
- 65 Sitter's headache
- 66 Rapper nicknamed "Godfather of Gangsta Rap"
- 67 Full of chutzpah

Down

- 1 "Chuck" actor Zachary
- 2 Still snoozing, say
- 3 "Africa" yacht rockers
- 4 Southern metropolis, jokingly
- 5 Squeeze (by)
- 6 Wolfs down
- 7 Adult cygnet
- 8 Shaker contents
- 9 Flood protection?
- 10 Passing motion?
- 11 Online gambling game
- 12 Davenport buyer, maybe?
- 13 Bat shit
- 18 Bowlfuls of appetizers
- 23 Musical genre with mopey/cringey lyrics
- 25 Dump
- 26 Healing process
- 27 Harsh criticism
- 28 Change of scenery, briefly
- 29 One who doesn't work for very long
- 30 Implied
- 31 Give a long-winded address
- 32 Covered with ivy

- 36 End-of-the-year arts section story
- 37 Drivers who want everyone out of their way: Abbr.
- 39 Winter toy
- 40 Cross country break
- 42 It's a bad look
- 43 Stereotypical banana eater
- 45 Pop singer Rita
- 46 Kiddie lit author Silverstein
- 47 Fish served in kabayaki
- 48 Massachusetts town where Halloween is a very big deal
- 51 Uncontrollable doofus
- 52 Contract drafter: Abbr.
- 53 Org. with a "Big Board"
- 55 Finger-picker Fleck
- 56 Cookiemaker Spunkmeyer
- 57 Mark, as on glass
- 60 Start of a confession
- 61 Circle of power?

Last Week's Answer

B	R	I	N	E		R	A	S	T	A		J	A	M
B	O	R	E	D		U	S	E	O	N		A	G	O
Q	U	A	R	T	Z	B	A	T	E	R		B	R	R
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O	L	E		W	E	E	D	Y		E	S	S	E	X

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SAVAGE LOVE

Keep Out

How do I avoid the guy who assaulted my friend?

I am male. A close female friend was raped by an old acquaintance of mine. I knew this guy when we were tweens, I didn't really care for him as we got older, so it goes. It turns out that a few years ago, he raped my friend in an alcohol blackout situation. I don't know more than that. She says she considers the encounter "not strictly consensual" and confided that this guy didn't react well when she tried to talk to him about it. This isn't something she's "out" about. My feelings toward this guy are pretty dark. Now he's moved back to town and I see him around, and some good friends of mine who stayed in contact with him invite him to stuff. I don't know what to say or how to act. I know I don't want to talk to him or be his friend. I would like to tell my other friends about this guy so I don't have to see him, but I can't because it's not my story to tell. I would rather just skip social events he's at. But without an explanation, I doubt my friends will understand, and it feels like I'm surrendering my friends to someone who assaulted a dear friend. I told someone once to please not invite him to something or I would skip it. They were confused, and it felt like an awkward ask. What should I say to my friends about this guy? What can I do to keep him out of my life?

ANGRY CONFIDANT

"I don't like hanging out with Chuck and would appreciate it if you didn't invite him to the party/show/bris/whatever."

"What's the issue between you guys?"

"Look, we go a long way back, and it's not something I want to discuss. It's just awkward for us to be in the same place."

That's the best you can do without outing your friend—without telling a story that isn't yours to tell—and it's likely your mutual friends will be confused by the ask, AC, but you'll just have to be at peace with that. You could add something vague that omits identifying details ("He did a shitty thing to a friend"), but any details you share—however vague—could result in questions being put to you that you can't answer or are tempted to answer. Even worse, questions will be put to "Chuck," and he'll be free to lie, minimize, or spin.



Dan Savage

My only other piece of advice would be to follow your close female friend's lead. You describe what transpired between her and Chuck as rape, while your friend describes the encounter as "not strictly consensual." That's a little more ambiguous. And just as this isn't your story to tell, AC, it's not your experience to label. If your friend doesn't describe what happened as rape—for whatever reason—you need to respect that. And does your friend want Chuck excluded from social events hosted by mutual friends or is she

able to tolerate his presence? If it's the latter, do the same. If she's not making an issue of Chuck being at a party, you may not be doing her any favors by making an issue of his presence yourself.

If you're worried your friend tolerates Chuck's presence to avoid conflict and that being in the same space with him actually upsets her (or that the prospect of being in the same space with him keeps her from those spaces), discuss that with her one-on-one and then determine—based on her feelings and her ask—what, if anything, you can do to advocate for her effectively without white-knighting her or making this not-strictly-consensual-and-quite-possibly-rapey thing Chuck did to her all about you and your feelings.

It's really too bad Chuck reacted badly when your friend tried to talk to him about that night. If he's an otherwise decent person who has a hard time reading people when he's drunk, he needs to be made aware of that and drink less or not drink at all. If he's a shitty person who takes advantage of other people when they're drunk, he needs to know there will be social and potentially legal consequences for his behavior. The feedback your friend offered this guy—the way she tried to hold him accountable—could have prevented him from either fucking up like this again (if he's a decent but dense guy) or taking advantage like this again (if he's a shitty and rapey guy). If he was willing to listen, which he wasn't. And since he wasn't willing to listen... yeah, my money is on shitty and rapey, not decent but dense.

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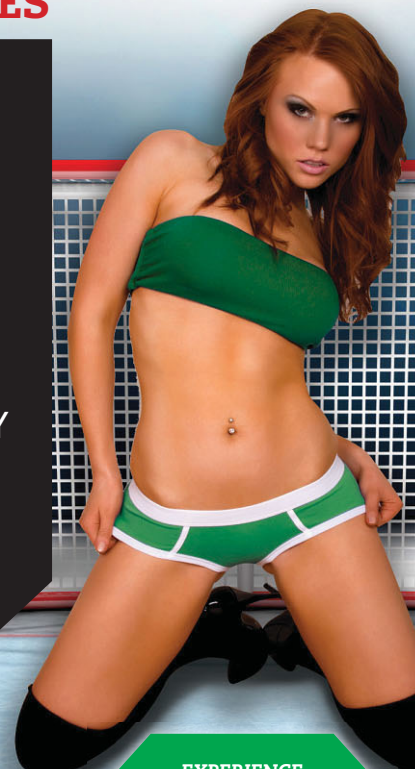
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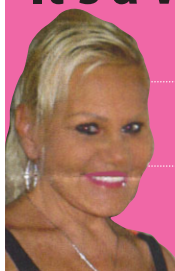
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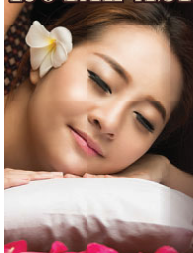


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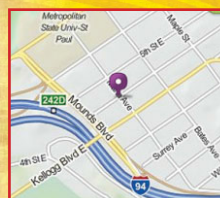
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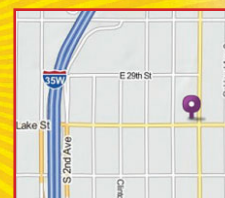
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Winter Carnival Parade Coordinators

Saint Paul Winter Carnival needs volunteers to work in the office to manage applications, enter applications into a database and create the lineup for the Parade. Day of parade will include checking in units, working with volunteers, and the operations staff. Presence required at some meetings.
<https://www.wintercarnival.com/>

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CornerHouse works to minimize child abuse. They host a weekly support group every Tuesday to help children and their caregivers. Seeking meal donations for attendees. Approximately 50 attendees, many of them children.
<http://www.cornerhousemn.org/>

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<https://hammer.org/>

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